



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



CHILION
By F. O. C. Darley



YOUNG WOMAN IN BLACK AND WHITE

By Will Howe Foote

By Permission National Academy of Design

BRUSH AND PENCIL

VOL. XIX

FEBRUARY, 1907

No. 2

EXHIBITION OF THE ARTISTS OF CHICAGO.

The Exhibition of Works by Chicago Artists, which opened at the Art Institute, Chicago, on January 29, to continue until February 24,

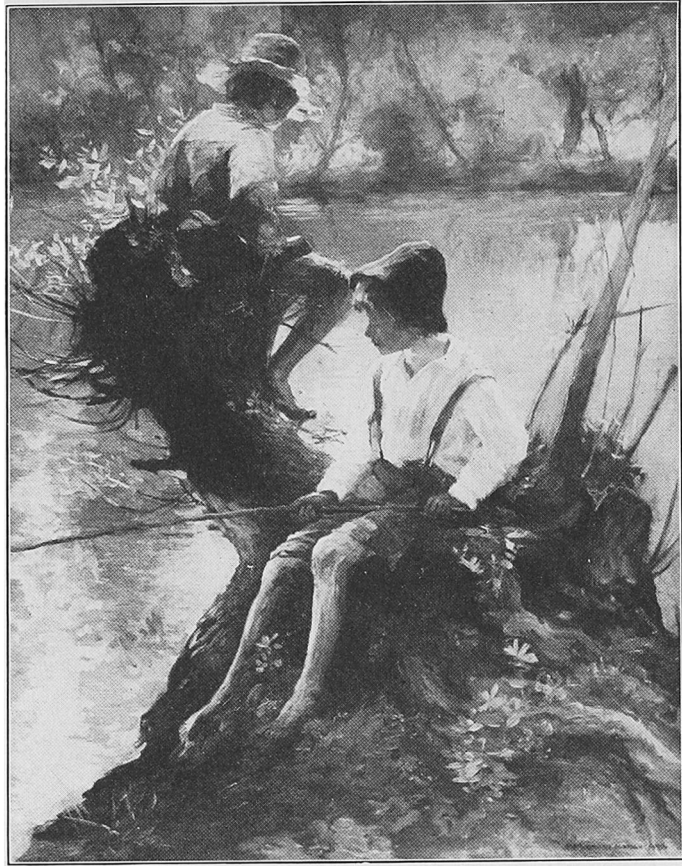


END OF THE VILLAGE STREET
By Robert W. Grafton

is strictly on a par with the shows of former years that have emanated from the same studios—no better, no worse—interesting rather than important. The pruning knife was used somewhat unsparingly—only 284 out of 818 submitted works were accepted—but had more drastic measures in the matter of selection been adopted the general effect of the galleries would have been enhanced. Many canvases of theme meaningless, trivial or unworthy of serious art found entre, and hang side by side with pictures of thoroughly worthy motif, and the tentative, immature works of tyros in their profession hobnob with those

of men to whom aptitude and experience have lent sureness and finish.

This is not quarreling with the management of the show, nor is it said to disparage Chicago artists or impugn the somewhat thankless service of the jury of selection. It is practically inevitable in such



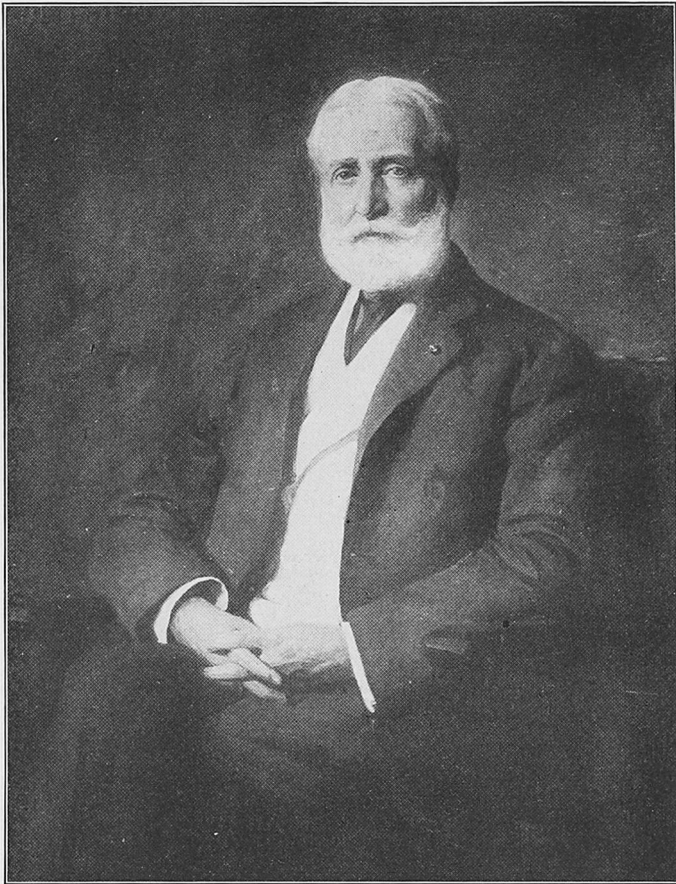
ANGLERS
By Adam E. Albright

a display, where new claimants for exhibition privileges are pressing forward every year and the claims of the old cannot well be ignored. that there should be a marked disparity in theme and quality. And perhaps the wise policy under the circumstances is to temper judgment with lenity.

Certainly in this case the exhibitors themselves have no grievance—whatever the visiting public may have—since the jury of selection and the hanging committee were elected by the exhibiting artists. Paintings were judged by painters only, and sculpture by sculptors only, as follows: Painters—Adam Emory Albright, Charles Francis Browne, Ralph Clarkson, Frederick W. Freer, Pauline L. Palmer, Henry L.

Roecker, John H. Vanderpoel. Sculptors—Leonard Crunelle, Charles Mulligan, Lorado Taft.

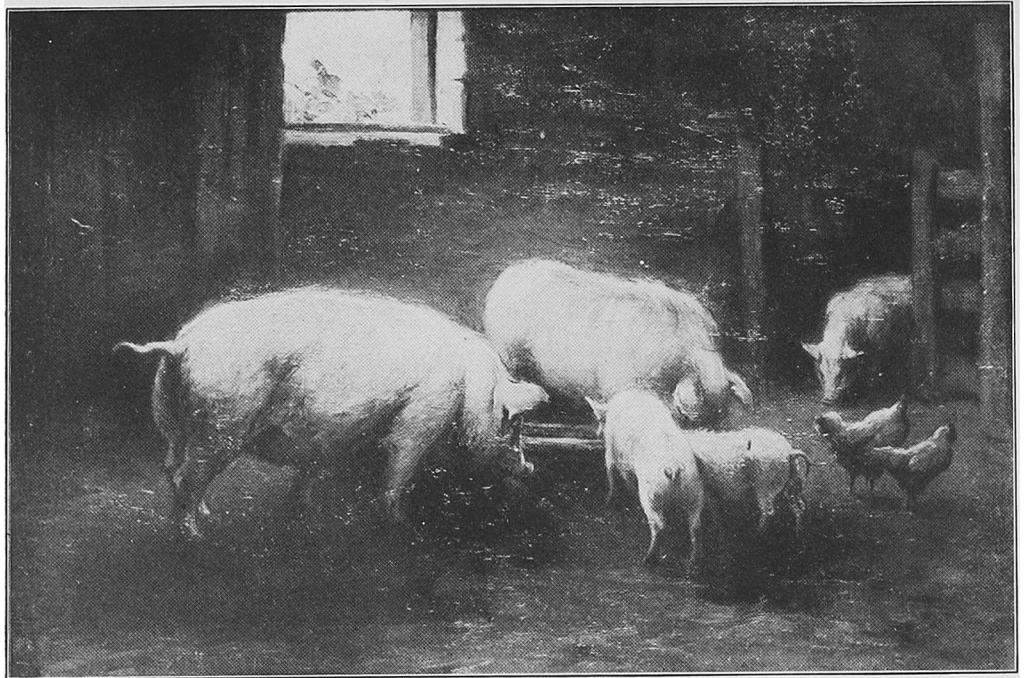
The exhibition includes works in various media by 122 artists, 79 men and 43 women, all residing in Chicago except a very few, who



PORTRAIT OF CHARLES C. CURTISS
By Ralph Clarkson

are either temporarily absent or so situated that this city is their professional centre. Few canvases are of the stock exhibition order, and no one stands out by reason of subject or execution in such a way as to command special attention. On the contrary, most of the pictures are of the size calculated to subserve the purposes of home decoration—a characteristic determined, doubtless, by the fact that the exhibition is essentially a sales show—and many of the gems of the collection are the least pretentious.

Portraits, as the local press pointed out, are not in evidence to any great degree. Ralph Clarkson has one of Charles C. Curtiss, Alson S.



INTERIOR OF A STABLE WITH SWINE
By Eugenie Fish Glaman



HALF LEAFLESS AND DRY
By W. A. Harper

Clark of Andrew Green, Wellington J. Reynolds three or four, Frederick Freer one of Edward Simmons, William Penhallow Henderson one called a study, Mrs. Glaman presents one of "Lucy" and there are a number of others.



THE SUMMER GIRL
By Wellington J. Reynolds

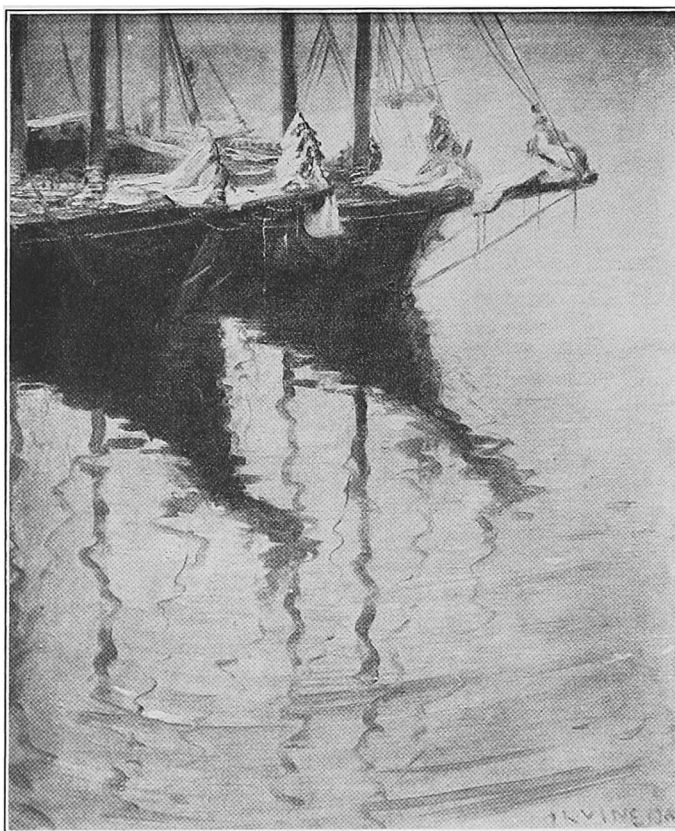
The landscapes lead in numbers as well as in quality. But the noteworthy pictures are so even that it is difficult to discriminate—a task that brought the prize awarding jury and picture buying committees to a test. The works seem to run in groups rather than in single canvases.

Marines are not much in evidence. Charles N. Hallberg sends a "Summer Night on Lake Michigan" that exceeds in quality his former productions. "The Moon Enchanted Sea," by Svendsen, and "A Storm at Sea," by Chevalier John Califano, are noticeable sea pieces. "A Rocky Coast," by Marie Lokke, is a color work of shore and sea.

The miniature painters are well represented by some clever work, varying according to their attainments. Among them are Mabel Packard, Emma Kipling Hess, Anna Lynch, Magda Heuermann, Ethel N.

Barker, Marie Boyd, Eddy W. Carlson, Eda Nemoeda and Katherine Wolcott.

The sculpture fills a space in the east gallery. Several large works—"The Defense of the Flag," by Lorado Taft; the model for the "Por-



IN GLOUCESTER HARBOR
By William H. Irvine

trait Statue of W. S. Stratton," by Nellie V. Walker; "The Rail Splitter," by Charles Mulligan, and a design for a fountain by Leonard Crunelle, with figures by Lou Wall Moore, the group of children by Clyde Chandler, portrait bust by Edith E. Freeman—are arranged effectively. A model for a wall fountain, by Richard Bock, is an original and graceful design. It is a group of women and babies struggling in a pool above a jar from which the water flows. A memorial tablet containing a portrait of Gurdon S. Hubbard, the pioneer, by Julia Bracken Wendt, is a well-modeled work.

The awards were as follows: Young Fortnightly's prize, value \$125, won by Pauline Palmer with "The Old Mill, Pont Aven, Brittany."



WATCHING FOR THE FAIRIES
By Pauline Palmer



SUMMER DAYS
By Anna L. Stacey

William Frederick Grower prize of \$100 for best group of pictures, won by Adam Emory Albright, with eight canvases. Montgomery Ward & Co.'s prize of \$100 for best group of sculpture, won by Leonard Crunelle, with a design for a fountain. Mrs. Lyman A. Walton's prize of \$25 for best piece of sculpture, won by Clyde G. Chandler, with "The Magic Shoes."

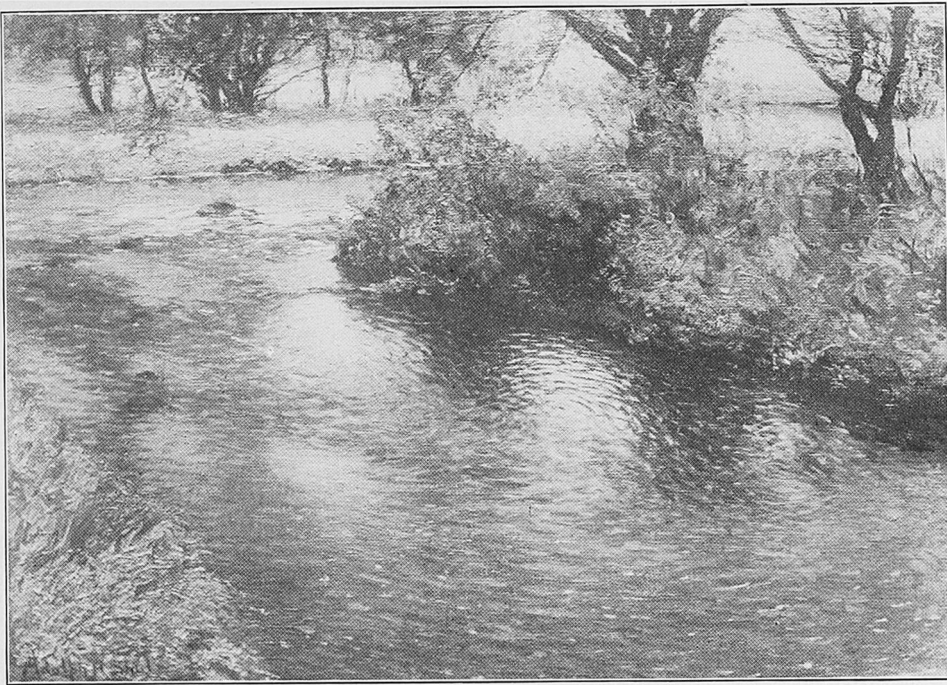
A novel feature of the present exhibition is that of pledging certain business men and friends of the institution to buy one or more pictures from the show, the "patrons" of the enterprise not knowing at the time the agreements were made what was to be submitted for choice. This plan—borrowed from the Palette and Chisel Club—has its advantages and dangers, but it seems to have met public approval, as is evidenced by the following editorial, which is reprinted for what it is worth:

"Not the least pleasing incident of the exhibition by Chicago artists at the Art Institute is the assurance by forty-two business men and patrons of the galleries that they will individually purchase one or more pictures of those presented. This leads Secretary Carpenter to assert that no less than 100 of the 284 pictures will be sold, and he adds that the sale will be 'an immense encouragement to local artists.'

"For a little of this immense encouragement the artists in Chicago and vicinity pined for many years. They have complained, with or

without reason, that the simple fact of local residence has worked against them with local purchasers, and one by one in days past they have strayed off to New York or to such places as seem to offer brighter hope for the future. It is within a comparatively short time that the public has awakened to the fact that not only has Chicago an institute of art that outranks nearly every other gallery in the country, but that the city contains artists worthy the most cordial support and capable of producing work of the highest merit.

"A system of prize giving is well enough in its way, and undoubtedly the few artists who bear off the prizes are contented and vastly encouraged. But it is much more to the purpose to realize that one is not dragging out one's life in the prospect of becoming a prize winner, and that while some are distinguished for their success in competition all have a chance of selling their pictures. An appreciation of the fact that more than one-third of the pictures on exhibition will be sold at fair prices will do much to stimulate an artist to his best work. The president of the local society of artists expresses the opinion that the present exhibition is by far the best of the series. The result of last year's encouragement was plainly seen in the presentation now at the institute, and what next year's accomplishment will be may not be difficult to predict in view of the further stimulus. Good artists as well as good pictures should be kept in Chicago, a result easily brought about when talent is recognized and rewarded."



RIPPLING STREAM
By Adolph R. Shulz

There can be no doubt about the legitimacy of this method of procedure so long as value is given for the pledges secured, but it comes dangerously near putting the city's art patronage on the basis of philanthropy, which is as false a ground as a large percentage of the art-store sales are made on. Certainly it seems an infraction on the dignity of a great institution to become party to a sales scheme that must of necessity savor of a lottery or pig-in-the-poke character. It simply means that the institution asks its friends for the sake of its proteges to buy, irrespective of what may be offered for sale, whereas the true support of American art—as of European—should rest on quality, and not on influence.

Apropos of this matter of support, one is impressed with the citation of pieces in the catalogue of the exhibition—the gems of the collection, the work one might be impelled to take home and live with, are not the high-priced pictures. It seems to have been assumed that certain names have a commercial—or art—value, and the pictures have been listed accordingly, when in truth this commercial—or art—value is more often a fiction emanating from conceit or presumption than a fact based on quality.

A. G. RANDOLPH.



IMITATION THE CURSE OF AMERICAN ART.

To write of sculpture, painting, or architecture separately, would be to risk falling into the error of nearly all art speculation of our day, and would result in dealing with the work done, with the medium and its technique, which is precisely what we wish to avoid. For what is true as regards the initial impulse of one is true of all three and any separate analysis must therefore necessarily occupy itself more or less with technique and medium.

Technique and medium are to the beginner of great moment—there is, indeed, a time when they seem to be everything—and many instructors, failing themselves as creative, independent artists, cling to methods as the panacea for everything. As a result all soul, all impulse is carefully trained away and the academic machine is overworked and strained beyond its natural purpose as a guide to expression, and I hold that—either from racial or temperamental lack—in our effort to emulate others, we have clutched blindly at manner, methods and medium so long that even our natural reasonableness has not led us to the slightest speculation as to why in the first place we produce a work of art at all.

Our genius for imitation has, in the field of painting, made us imitators and illustrators, and our want of imagination forces æsthetic activity into simple narrative or into meaningless tone work. If sculpture seems to have fared better than painting or architecture (which I do not admit), it is because the medium forces the sculptor into a dramatic and epic state of mind and obliges concentration, and therefore elimination of much that is mere luggage in the other two arts. Thus sculpture seems, at least, to affect loftier and nobler forms of expression. However, I resent any separation of the trio, nor can I conceive of any